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THE JOACHIM QUARTET.

The musical life of Berlin, with all its activity, its admirable offerings and incalculable advantages to students and music lovers, consists, after all, of certain distinct elements, each one of which has long and steadily expanded that life, increased its vitality, and made Berlin what it is to-day—the recognized musical centre of Europe. In the United States—and, to our shame be it confessed, in a city like New York—chamber music has played a deplorably insignificant part in the development of musical art. The attempts that have been made throughout the country by various organizations to awaken love for the highest and most beautiful form of musical creation have thus far only emphasized the fact that our so-called musical public is strangely apathetic in the interests of national musical progress. One organization, and one only—the Kneisel Quartet of Boston—has succeeded in making its work and usefulness felt. And if the truth be said, the success of even this excellent quartet has administered but little to our general musical welfare, for purely social, rather than musical, conditions have enabled the Kneisels to pursue their work uninterruptedly, and the enthusiasm manifested at a Kneisel Quartet concert is, generally speaking, of a fictitious kind, and consequently results in no visible change in the attitude of our people for chamber music.

In Berlin, love of chamber music and deep affection for the artists who have so nobly labored to elevate musical taste are fittingly combined in the people's worship of the Joachim Quartet. The wonderful success of this organization has at no time been dependent upon social conditions. Nothing more is, or ever has been, required to attract music lovers to the Singakademie than the mere announcement that the Joachim Quartet would give one of its peerless concerts. And if, to-day, in the last decade of Joachim's possible art labors, every genuine lover of music in Berlin considers it a privilege to attend the great master's concerts, it can not be said that only towards the close of Joachim's career do the people awaken to a full appreciation of what is offered them. The sincerity and depth of the Berliners' love for Joachim and his art have never been less certain than they are to-day, and if the people seem to manifest now a more zealous devotion than in years gone by, it is only the result of the realization that the great artist who has contributed so much to their musical happiness must soon retire from public life.

Unquestionably Joachim's overmastering passion for chamber music had its earliest inspiration in the home of his revered teacher, Joseph Boehm. In the latter's home in Vienna, where the boy Joachim was not merely one of many pupils but more an adopted child, the greatest violinist of the age first learned to love the immortal quartets of Beethoven, Mozart, and Haydn. There, under Boehm's guidance, he was first permitted to attempt the work to which he has consecrated his whole life. There he heard the many controversies occasioned by the seeming impossibilities of Beethoven's last quartets, and witnessed his teacher's arduous efforts to overcome the technical problems presented by the much-abused Beethoven.

Surrounded by men who loved chamber music for its own sake, and who under many difficulties were striving to overcome public prejudice against Beethoven and, to them, disgusting preference for the lighter music of the Italian school, Joachim's childhood years were spent in an atmosphere well calculated to foster that love for chamber music which has dominated his whole musical life. That he has accomplished more than any other artist in the art field to which he has particularly dedicated his talents is so generally acknowledged that it were useless to compare his achievements with those of contemporary but less admirable artists.

A brief sketch of Joachim's life would be neither sufficient nor satisfactory. The recent Joachim Jubilee in Ber-



JOACHIM.

HAUSSMANN.

WIRTH.

HALIR.

lin marked the sixtieth anniversary of the artist's public activities. Sixty years of a well-spent life, of energetic labor, and noble achievements. With his coming inevitable retirement from public life the musical world will lose one of the most charming personalities and one of the noblest artists that have ever figured in its history.

The present personnel of the Joachim Quartet is the same as it was many years ago, with the exception of the second violin. Mr. de Ahna's untimely death several years ago brought the first change in the membership of the quartet for more than twenty years. Mr. de Ahna was temporarily succeeded by Johann Kruse, Joachim's old-time first assistant at the Hochschule, and when Kruse finally determined to make London his future home, this position of great honor naturally fell to Carl Halir. Despite the diversity of opinions existing as to the real greatness of Halir as a solo violinist there can be no question that he is excellently adapted to fill the post made vacant by de Ahna's death. And it would hardly be according him deserved praise to say that he is by far the ablest instrumentalist and the best quartet player that has yet occupied his enviable position.

Emanuel Wirth, the well-known viola of the quartet, was many years ago a violin instructor in Holland. As a natural consequence of his association with the quartet he became one of Joachim's assistants at the Hochschule, a position which he will doubtless occupy to the end of his days. Of his present ability as a violinist, little can be said of an eulogistic nature. His occasional performances in Berlin are anything but pleasurable to his audiences and his critics, and the latter have had occasion to say some very harsh things when he essayed other work than that with which his name has so long been associated. But as a viola player Mr. Wirth has always been recognized as a most capable and painstaking performer, and his intimate association with Joachim during so many years enables him to sympathetically carry out the wishes of his illustrious leader.

The cellist, Mr. Haussmann, is known more especially as a quartet player, and has gained his reputation through

his connection with the Joachim Quartet. As a solo violoncellist, his accomplishments hardly exceed the ordinary.

GEORGE LEHMANN.

FOREIGN PRAISE FOR AMERICAN ORGANIST.

Prof. Saul, the well-known organist, formerly of Charleston, S. C., has been living in Dresden, Germany, where he is meeting with great artistic success, as the following enthusiastic notice in the "Dresdener Anzeiger" will prove: "At the organ recital gotten up for the occasion of the celebration of the Reformation by Prof. Theodore Saul, assisted by Fraulein Manja Freitag, the concert singer; Herr Elsmann, Royal chamber musician, and Herr Menzel, organist of the Vereinhaus, where it was given, the professor played as an opening piece the Fantasia and Fugue in G minor, by Bach. He immediately proved to his audience that not only in technic, but in the pure interpretation of music, he is an eminent organ player. Through the dexterous manipulation of individual as well as through the combination of different stops, the Fantasia was developed to its fullest effect. The Fugue won much in clearness by the player's skilful phrasing of the theme. The Pastorale, by Rheinberger, in like manner executed in an exceptionally clear and intelligent way, afforded the artist the opportunity of showing off in its entire sublimity the beautiful Jehmlich organ. As the closing number Herr Saul played theme, variations and finale from Louis Thiele, whose compositions at most are very difficult, and among other things demand a considerable dexterity in the use of the pedal. In this the professor is an adept, and he played this difficult composition in all its perfection, and made the deepest impression upon his hearers. Especially must we note that the artist played all his pieces from memory."

Conservatory Concerts.—The Nashville Conservatory of Music has been having a busy time of it during closing week. The schedule of exercises included recitals by the Misses Waller, Pugh, Calbreath, Nelson, Lewis, Falconer and Kennedy, a children's concert, and a pupils' recital, in conjunction with presentation of diplomas.

Nielsen to Go Abroad.—At the close of the season of the Alice Nielsen Opera Company, in Chicago, Miss Nielsen signed a contract for five years more with Frank L. Perley, her manager in "The Fortune-Teller." The contract includes appearances in London and Paris, beginning in London on Easter Monday, 1900. Miss Nielsen's next American appearance will be at the New York Casino.

MUSICAL LONDON.

LONDON, May 28, 1899.

In celebration of the Queen's eightieth birthday, a performance of "Lohengrin" was given in the Waterloo Chamber, at Windsor Castle, on Wednesday, when Mesdames Nordica and Schumann-Heink, Messrs. Jean and Edouard de Reszke, David Bispham and Muhlmann all exerted themselves to their utmost to win the approbation of England's first lady. They had a most attentive and appreciative auditor in Her Majesty, who herself led the applause after each act.

After the performance, the artists were summoned to Her Majesty's presence, as is usual on such occasions; but the de Reszkes, who had never appeared in opera at Windsor before, had omitted to provide themselves with the swallow-tails, white cravat and other accessories of nineteenth century evening dress, for, having decided that they could dress more comfortably at home, they had traveled from London in their royal and knightly habiliments, shrouded from the vulgar gaze by voluminous cloaks.

The Master of the Ceremonies was at his wits' end, but there was nothing for it. Her Majesty had summoned Monsieur Jean and Monsieur Edouard, and appear they must. Preceded by the ladies, in their smartest attire, and flanked by Messrs. Bispham and Muhlmann in the correctness of evening dress, the mediaeval knights approached the royal presence, where they were received, and each one individually thanked, with that gracious manner which has endeared the Queen to all who have had the privilege of contributing to her entertainment.

Jean de Reszke had been suffering from a cold, and to the last moment it was doubtful that he would be able to perform his part. Mr. Dippel had, therefore, accompanied the party in case of emergency; but his services were not required, and the dreaded cold only served to heighten the interest felt for the Polish tenor, to whom a telegram was sent next morning, at the Queen's desire, inquiring whether he had been a sufferer by his exertions of the evening.

Monsieur Jean de Reszke was further honored by being made the recipient of the Victoria Order of the fourth class, a favor which has only been bestowed upon two other musicians, Sir Arthur Sullivan and Signor Tosti. To Edouard de Reszke the Queen gave a silver goblet, to Mr. Bispham a gold cigarette case and gold match-box, and to Herr Muhlmann a silver cigarette-box. Mesdames Nordica and Schumann-Heink were each presented with a handsome brooch, with the royal monogram.

It has been a record week at Covent Garden. On Monday, Suzanne Adams, as Marguerite, won all hands. On Tuesday, Frau Galski received an ovation for her Senta, and she repeated her success on Friday as Elizabeth, to Van Dyck's Tannhäuser, and as Eva, in "Die Meistersinger," on Saturday. This sweet and gracious lady, with her sympathetic voice and artistic style, has "caught on" here, and the whole press joins in a chorus of praise over her singing, her acting and her impersonations.

In this chorus I gladly join; but why, oh, why, does Dame Nature put the wrong voices into the wrong people? As I looked at Susan Strong singing Venus last Friday, and Frau Galski singing Elizabeth, I couldn't help wishing they could change parts. Susan Strong is charmingly pretty, and she sings deliciously, but—as Venus! Well, one expected every moment that her chaperon would appear on the scene and give Mr. Tannhäuser "What for!" Van Dyck was not an ideal Tannhäuser in any way, and had the contest been a real one, he wouldn't have stood a chance against Mr. Bispham, who represented Wolfram von Eschenbach.

Coming out of the opera house, where the gay crowd was lingering on the broad staircase, discussing the performance, I heard a pretty girl exclaim, with the enthusiasm which accompanies an opera's first hearing: "Why didn't he sing something like the Abend-Stern?" It certainly was Wolfram's song, and not Tannhäuser's that echoed in her dreams that night!

Apropos of the Abend-Stern, one would like to know why that orb is made to flash out like a railway signal, just in time for Wolfram to address it, instead of being a feature of the landscape from the beginning?

There has been a lull in the concerts this week, but they begin with redoubled vigor to-morrow. Paderewski has wired that important business calls him to Poland, and he can't be back in time for the Philharmonic on Thursday next. He was to have played a new concerto by Mr. Cowen, and this circumstance reminds one that his last engagement at the Philharmonic was also postponed, when he was down to play Mackenzie's new concerto. He did play it afterwards, and probably Cowen's, like all things, will come to them that wait!

Meanwhile Joachim has consented to fill the breach, and he will play Beethoven's concerto, about which there can be "no possible, probable shadow of doubt, no possible doubt whatever."

Perosi is coming to conduct his "Resurrection of Christ," at Queen's Hall, on the 7th, 8th and 10th of June, and I will close my letter with some account of an interview with him, which has been sent to me from Florence:

"Why do you reproach me with the dramatic character of my music?" asked the young maestro.

"Am I not writing religious dramas? I have already written about two hundred church compositions, and in them I have introduced the adequate expression—at least I think so. But I hold that they differ from my oratorios. My oratorios are symphonic poems. My ideal is the symphony with words, of which Beethoven has left us an undying example. My oratorios are also religious dramas; dramas with human deeds; scenes in which I describe pictures. And I see them," he continued earnestly. "When I was writing this 'Resurrection of Christ' I saw his sepulchre. I saw the

dawn which I have attempted to describe, the Maries running, the Christ who moved towards them. I saw it all clearly, like figures passing before my eyes.

"I felt and I wrote. Have I written well or ill? Posterity will decide, but I think I have attempted something new.

"In our days people are hesitating. Few burn with zeal. Art is made up of ambiguities, of twilights. The most difficult thing to-day, as always, is to be sincere. I have endeavored to be sincere. I have not thought of success. I only thought of expressing what I felt.

"But," asked the interviewer, "what do you say to the criticisms on you in Germany?"

"Oh, I do not worry myself about criticism. Criticism has never destroyed any one. And then, to be discussed is to live! Have I been received with bitter censure in Germany? Not more bitter than that with which Rubinstein and Brahms were received at first. Criticism is certainly a terrible and a deadly weapon. But if you say to an old man: 'Do not smoke; tobacco is a slow poison,' the old man replies, 'A very slow one; it has let me live eighty years.' So it is with criticism; it kills you to-day, but you feel better to-morrow. After the crushing criticisms of the principal Berlin papers, my 'Resurrection of Lazarus' was performed in forty cities of Germany."

Perosi is now finishing a new oratorio, "Il Natale." He is at present in Rome, but comes to London on the 3d, when he is to be the guest of Cardinal Vaughan.

ELEONORE D'ESTERRE-KEELING.

HOW STRAUSS COMPOSED.

The wonderful dance music that gave Johann Strauss the title of "Waltz King" was written in an erratic and impulsive way that is strangely in contrast to the pulse-like rhythm and continuity of the "Blue Danube Waltzes."

Musical impressions, themes, combinations in harmony, came into the musician's head at the most unexpected time and places. And Johann never let them escape. No matter where he was or what he was doing, the inspiration of the moment was obeyed and the melody was written down almost as soon as conceived by the brain, on whatever material was at hand. This happened oftenest to be the composer's cuffs; and when they were covered, his shirt bosom. Often and often after his linen had gone into the wash, Madame Strauss would be startled by a frantic appeal for a shirt or a pair of cuffs that held some musical fragment jotted down in a moment of inspiration and now lost to the despairing composer who had forgotten to copy it. The most famous of all the themes he wrote, "The Blue Danube," was first jotted down on his cuff with a pencil, and might have shared the fate of other inspirations had it not been for the sympathetic care and devotion of his wife. Mrs. Strauss entered into her husband's erratic moods with infinite tact and care. Instead of being irritated at his uncertain and inconvenient methods of composing, she did everything to help him. He wrote on anything, books, papers, pictures, in whatever room he happened to be. His wife had pens and paper scattered all over the house so that wherever he went he should find them. She had a piano in every room that her husband used, and never let a bit of his linen go to the laundress unless it were perfectly clean, as far as musical scores were concerned. It is owing to her wise sympathy that many of the composer's best loved dances are known to-day. In common with most great men, Strauss loved a garden, and often worked in his. Nothing seemed to stimulate his musical ideas like weeding or hoeing.

He would often drop his hoe in the middle of a row of turnips or jump up from the absorbed weeding of a carrot patch, rush into the house, seize the first sheet of paper he saw and dash off a bar or two of melody to be afterward elaborated into a tone-poem.

This impulsive quality is probably what gives the dance music of Strauss its vibrant, and living quality. It sweeps the dancers along like a river and appeals to emotions as old as human nature. Strauss belongs to no time, place or nation. He is universal and immortal, and while girls and boys live they will dance to the music of the "Beautiful Blue Danube."

Bandmaster Robbed.—Signor Liberati, the well-known band leader, now filling a Summer engagement with his men at Philadelphia, received quite a shock last week, when news was brought to him that his house, in Eighty-sixth street, New York, had been robbed. Before leaving the city, Mr. Liberati had locked his house; but, it seems, not securely enough to prevent burglars from breaking in. The only property that they left unmolested consisted of two bundles of new linens that Mrs. Liberati had recently brought from abroad.

G. A. R. Music.—Thirty-five hundred school children are to sing songs of war and home at the G. A. R. Encampment, in Philadelphia, in September. They will be massed on a monster platform, built on the north side of City Hall, and the songs will be given as the veterans march past. The arrangement of the children on the platform will make them form the letters G. A. R. against a blue background. The details are under the supervision of Enoch W. Pearson and having in mind the completeness of detail which governed the first large chorus of school children under him at the Jubilee last September, it may be expected that this gathering will reflect even greater credit upon the singing forces of the public schools.

Excellent Exhibition.—Very recently Miss Mary Fidelia Burt gave a unique exhibition of musical stenography, sight reading and ear training before the Woman's Philharmonic Club, at Carnegie Hall, New York. The programme consisted, as usual, of singing at sight, augmented and diminished intervals of tenths, elevenths, etc., in major, minor and chromatic modes, improvised duets, difficult syncopated time work in mixed rhythm of 2, 3, 4, 6, 9 notes to a beat; difficult songs, singing at sight from staff in all the fifteen major keys with chromatics; reading hymns at sight in two parts. To show the ear training, all this work was afterward taken down from dictation in musical stenography, Miss Burt's own elaboration. The audience, consisting of prominent professional musicians of New York, were delighted, showing enthusiastic appreciation of the work.

A MANAGER WHO MANAGES.

The energetic impresario, Victor Thrane, talked with me this week regarding the great luminaries he will set in the New York musical firmament next season, and one of the best twinklers will undoubtedly be the Russian violinist, Petschnikoff, who has been winning such favor from the European public.

This great Russian artist has been called the living Orpheus, and 'tis said if ever a player produced a tone that could compel mortals and immortals, trees and streams to listen, it must have been such a violin tone as that with which Petschnikoff captures his audiences.

This artist is still in the bloom of youth, being only twenty-six years old. He is described as very modest.

Petschnikoff is the son of a Russian soldier, and the grandson of a serf, who was also a master of the violin. It is said of young Petschnikoff that his devotion to music dates from the moment when he first heard the strains of a barrel organ, which humble instrument he followed in reverential admiration. Later, when his parents moved to Moscow, he commenced regular musical studies, his relatives making no opposition since he was too frail a lad for a laborer. A prominent musician of the Royal Opera House heard the boy play one day, and was sufficiently impressed to secure his entrance into the Royal Conservatory. Here his musical development was guided by the great violinist, Hrimaly. Petschnikoff will arrive in New York about the last of October.

Another star in Mr. Thrane's group is that celebrated pianist, Mark Hambourg, and I fancy he will make a hit in America. I remember hearing him play a few seasons ago in Dresden, where he was pronounced a pianist of the first rank. He is the possessor of that subtle musical temperament which invariably appeals to women. He has appeared with great success also in London. Mr. Thrane told me Hambourg had made two tours of Australia, and "will naturally come to us in the Autumn in the fullness of his power." Mr. Thrane said Hambourg had already several bookings in the West. His metropolitan appearance will be with an orchestra.

Another artist sure to occupy a prominent place in the New York musical season this year is the American, Leonora Jackson. This young woman was sent abroad, some years ago, by Mr. George Vanderbilt and Mrs. Grover Cleveland. Last Fall she won the Mendelssohn prize of 1,500 marks in Berlin, and her appearances since in the leading German cities have been very successful. She studied under Joachim.

An exceptionally charming artist, new to America, is Miss Elsa Ruegger, the violoncellist. Mr. Thrane is quite enthusiastic over his successful negotiations with this wonderful little lady. She is the daughter of a Swiss government official, and is expected to rival the successes won by the young Gerardy, on the Stavenhagen tour. Like Gerardy, she was educated in Brussels, and received the rudiments of a sound musical education before leaving home to study for a professional career. The little Mlle. Ruegger was but eleven years old when she made her public debut in Brussels at a charity concert, and won the heads and hearts of the concert-goers of the Belgian capital by her wonderful facility and inborn musical feeling, which was far beyond what had ever been heard in a child of her tender years. In appearance she is very pleasing, and is said to be tall, pretty and of graceful bearing.

Martinus Sieveking, the Dutch pianist, will make another tour of America, under Mr. Thrane's direction. During his last visit to this country, some three years ago, Sieveking was recognized as an artist of extraordinary quality, and his reappearance will be awaited with no little interest.

With Mme. Frances Saville we are familiar. She will appear in concert work. At present Mme. Saville is a member of the Imperial Opera, at Vienna, by whose courtesy she is granted a leave of absence for this tour.

With six such artists under his control, and his clever judgment, Mr. Thrane should make the season of 1899-1900 a red-letter one in his career.

The enterprising manager said it was his idea to arrange a series of recitals in several of the Western cities, under some local management, next season, and bring forward these artists.

H. M. H.

For Krehbiel's Library.—An old book on music, by Thomas Walter, 1764, has just been unearthed. Its title is as follows: "The Grounds and Rules of Musick Explained; or, An Introduction to the Art of Singing by Note. Fitted to the Meanest Capacities."

KATHARINE FISK,
Contralto.

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THE MUSIC COMMITTEE AGAIN.

At a recent meeting of the American Guild of Organists the subject of "The Music Committee, the Minister and the Organist—Their Relations to Each Other," was studied and discussed with much profit to all present. Prof. Waldo T. Pratt (who holds the chair of church music we believe), of Hartford Theological Seminary, analyzed the present status of the music committee more clearly than we have ever heard it done before, stating, in part, that most examples of it were by nature out of sympathy with the true office of church music in that they were representatives of only one aspect of the church life, namely, the financial. He also noted that the pastor was as often unconcerned as to the real possibilities of the choir. The Rev. Henry Everett Cobb, D.D., the pastor of the West End Collegiate Church, New York, testified to the truth and value of Prof. Pratt's deductions, and the considerable discussion of the subject which followed, in which many of the prominent Guild members present partook, evidenced the deep interest they felt in the subject, not a few experiences being quoted which more than verified the argument of Prof. Pratt, as well as, the reader may wish to know, the state of things depicted in the writer's contribution to the subject in the issue of this paper of February 25, 1899.

The occasion seems to warrant the addition of a few suggestions at this time drawn from the expressions of the meeting and the experiences of the writer.

We can perhaps best serve the purpose by answering a query as to what the music committee of a church might aim to be and accomplish.

It might first of all be a body representative of every possible musical field of the church. To this end the pastor and organist (or rather choir master or mistress) should invariably be constitutional members of it, for they more than any one else are concerned in any action that such a committee might have the power or authority to take. And they are also better qualified to advise as to the part music should take in the work of the particular church they serve. Likewise the committee should contain a representative of every department of the church life that uses music, such as the mid-week or prayer-meeting and the Sunday-school. The spiritual authorities of the church, the vestry, deacons or elders, should have a representative (unless the pastor be so considered), that the spiritual work should not be neglected in the musical contributions to the services, and finally the society corporate should be represented by a member (trustee, warden, or what you will), who should be able to state what financial resources are at the disposal of the department, and check in behalf of the supporters of the church any tendency on the part of theorists to wastefulness.

It might also, as now, be the medium of communication between the society as a whole and the performers, acting as the former's representative in the event of necessary suggestion or executive action. So constituted it would not view the singer or player from the single standpoint of attractiveness to financially desirable outsiders, but as a contributor to the general efficiency of the church's work in the community. On the other hand, acting as the musical department's representative in the church, it might answer questions or criticisms, explain plan of action, ascertain the effect or failure of this plan, and direct the labors of the musical sponsors of other departments than the church proper. In other words, it might be the balance wheel of the entire musico-ecclesiastical machinery.

It might (thirdly), having chosen the laborers for their apparent fitness, keep everybody from interfering with them until they have had opportunity of demonstrating the value of their methods of work. Such a committee would be a great deal more apt to view the aims of such organizations as the Guild sympathetically and interestedly than one formed on the assumption that music in the church is merely a show feature to be patronized as a financial investment.

It might (fourthly) discover (as the financial expediency committee could never be hoped to) that a church musician should be chosen as a pastor now is, by hearing him (or her) in his own field of work and inquiring as to his (or her) general efficiency in that field. In the case of a student applicant an engagement for a probationary term of service would insure an accurate estimate of his value. A great deal of stress was laid at this meeting on the evils of the present omnibus system of trying applicants in that the special preparation involved in the preparation of a show piece, for one occasion by no means evidences the performer's ability to carry on a logical and consistent course of church work.

It might (fifthly), and in all probability very soon would, discover if a pastor's ideals as to church music were of such an order as to warrant endorsement.

The present regime allows of both the pastor and musical director obtaining separately the ear of the music committee for their individual ideas. The committee in turn can represent to the general officary their deductions, which are generally accepted as being the wisest, owing to their having been digested by the committee. But, mark you, reader, should the pastor antagonize these deductions, in a case where the committee favors the musi-

cian, he is on the ground and has the opportunity of arguing his case; whereas the very one most concerned, i. e., the musician, is represented at most by his friends, a few of whom he may have been able to reach and imbue with his ideals. You may talk all you please about the music committee representing the choir in the councils of the church, but the fact remains that not one layman in a thousand has the necessary qualifications of musical training, experience, or artistic enthusiasm and musico-spiritual fervor to maintain a conclusive argument on the subject. Therefore one of the most vital of Prof. Pratt's deductions was that the clergy should be required to know something of church music, history and experience, as otherwise the musician's labor might be wasted for want of support or appreciation. The readers of this paper will recognize this argument as having been presented before, but it has given rise to a new line of thought in this connection. The Guild of Organists does well indeed when it invites, as it so often does, clergymen to address and confer with it. The sooner the church music world learn to view the field of labor they have chosen as a sacred one, with all the obligations entailed by sacred office of any sort, the sooner they deem it their duty to learn what the church they serve is (and has been for centuries) working for, and bend their energies in the same direction, the sooner they, by the respect they command, can secure a welcome to and a hearing in the councils of the clergy. By just so much will the day of really effective music committees and real churchly music, in all fields, be promoted.

It would be instructive indeed to see the effect on those really earnest and well-meaning music committees of today, of which there are a few be it said, of the consensus of opinion of those present at this A. G. O. meeting. It was that the music committee as at present constituted was a hindrance to the cause of church music except on its financial side. It was thought that when the duty of obtaining the necessary musical equipment had been discharged the effect of the service of the persons composing it would be advanced rather than hindered by the retirement of the committee from office, the same, or a new, committee being appointable at any time should a vacancy occur or be deemed advisable. For the rest of the time the pastor and director, both of whom should be recognized officers of the church and be constituent members of its governing bodies, could be trusted to look out for the musical work of the church by themselves. This, mind you from a body of as intelligent and as God-fearing men as any church in the land can boast. If the Guild would cause to be printed and circulated to the pastor and music committeemen of every prominent church in the United States a verbatim report of this meeting, we are confident that the result would prove to be one of the best achievements of the organization. It surely would win the thanks of every serious man engaged in church music as a profession.

VOX ORGANI.

A BELATED CONCERT.

At the Willis Avenue M. E. Church, New York, last Thursday evening the Handel Society, under the direction of Mr. George J. Mager, gave its fourth concert of the season. The uninviting weather had doubtless much to do with the size of the audience. Mr. Mager's chorus sang very well. They had evidently studied and caught the spirit of the various compositions; besides, they sang with remarkable smoothness, and the body of the tone was excellent.

The soloists were Miss Mildred Emanuel, soprano, the possessor of a lovely, sweet soprano voice; Mr. George Fleming, baritone, and Miss Gladys North, violinist.

Mr. Mager was presented with a handsome baton by the president of the society.

American Debut Abroad.—Mr. G. Herbert Robinson, a Minneapolis basso, who has been studying some years in Berlin, will make his operatic debut next Fall, presumably in the German capital. He has a magnificent voice.

Too Busy for Vacation.—Mr. W. A. Hudson, the well-known bass-baritone and instructor, has decided to remain in New York during the Summer, and will hold musical discourses at his spacious studio, in Carnegie Hall, on Mondays and Thursdays, from June 15 to September 15.

Price Paragraphs.—Mr. Parson Price, the eminent New York vocal teacher; Mrs. Price and Miss Price will leave for Wales, on June 24, to attend the Eisteddfod, at Cardiff, and will be back about the middle of September. A pupil of Mr. Price, Miss Stockwell, scored quite a success at a musicale given recently in Irvington-on-Hudson, singing a number of solos in an artistic manner, and easily winning most enthusiastic applause from an unusually fashionable audience.

The Kaiser's Prize.—The honorary chain recently won at Cassel by the Cologne Singing Society remains in possession of the winners until some other society wrests it from them at some future contest. It is an exceedingly beautiful work of art, and bears the motto of the National Singers: "Im Liede Stark, Deutsche Bis Ins Mark," with the Emperor's portrait and the inscription: "Wilhelm Imperator et Rex," with a black diamond, a ruby, and a white diamond underneath, typifying the German colors. The enamelling, on gold, is crimson. The last link shows Victory with a laurel wreath. The chain is the work of a Munich jeweler, and was made after the Emperor's design.

Manuscript Club Dines.—The Manuscript Society of New York dined last Tuesday at the St. Cloud Hotel. Eighty-five members of the society discussed the menu arranged by Proprietor Barry, and then sat in critical judgment upon a dozen or two new compositions, rendered by artist-guests on behalf of attendant composers. There were a few speeches, much music and a general good time. The principal speakers were Reginald de Koven, John L. Burdett, Lucien Chaffin, Smith Penfield, F. X. Ahrens and Bruno Oscar Kleir. The vocal soloists were Miss Martha Miner and Mr. Grant Odell. Orton Bradley and Louis Dressler were the principal instrumentalists. Among the members seated at the tables were: E. Baxter Felton, Miss Lillian Carlsmith, Antonia Sawyer, Dr. Strong, J. Priaux and Hiram Bennett.

AMERICANS IN PARIS.

On a subject that has been much discussed, but which cannot be impressed too strongly upon the parents of young American girls alone in Paris, the New York "Tribune's" French correspondent wrote last week:

"The rush to Paris of American students, both men and women, to perfect themselves in the art of singing has this year exceeded all previous limits. Although many musical students coming here have undoubted talent, it is nevertheless a fact which causes many bitter heart-burnings that at least half of the newcomers have not sufficient talent to compensate for the sacrifices involved by coming to Paris to study, and they had much better put themselves under the care of teachers at home. It cannot be too strongly urged upon American fathers and mothers not to send their daughters over here without proper protection. The evil results of this carelessness on the part of American parents are familiar to all residents here, and painful instances of the consequences of this oversight are frequently brought to light. American girls should be accompanied by one of their parents or relatives, and ought never be left to the protection of the families with whom they may be boarding. It is absolutely useless for American students to come over here with a view of appearing in Continental cities where French is spoken until they have thoroughly mastered the French language and can speak it without a trace of English accent. Many American students get shipwrecked in Paris because they wander from one teacher to another in the expectation of having their voices or the manner of their tone production materially changed. They should not strain and injure their voices by excessive study, as many do. They should not economize in food, but should consider their physical welfare quite as important as their vocal culture. If they really possess great talent they ought, then, to come here as early as possible—even before their voices are placed.

There are at present many "auditions d'élèves," among the most important of which are the "auditions" of the pupils of Mme. Marchesi, who, on the whole, still ranks as the foremost teacher. There are a host of other teachers who have their enthusiastic admirers. Among them are Mme. Krauss and her niece, Miss Gurtler; Mme. Padedda, Mme. Laborde, Mme. Lagrange, Juliani, Sbriglia, Frohn Desto, etc."

Here is other interesting news, from the same source, of Americans in Paris:

"Among the American salons where the best music is heard are those of Miss Fanny Reed and Sebastian B. Schlesinger. The latter, a well-known American composer, has written a great number of songs to English, German and French words. Mr. Schlesinger and his daughter, Baroness de Reibnitz, and Miss Schlesinger give musical receptions each Saturday during the season, their reception last week being in honor of the Infanta Eulalie, which is spoken of as the first occasion since the war when a Spanish Princess has been entertained by an American. The great object of these musical matinées is to give singers, principally Americans, who are not known and who ought to be known, an opportunity to be properly heard. The music never lasts more than an hour and a quarter. There are never many singers, and there is always a pleasing variety in the programmes. Miss Reed also has the best talent at her command, and her own voice has not forsaken her. Mrs. Walden Pell, who is so much beloved by all Americans, and who has been awarded the Academic Palms by the French Government in recognition of her indefatigable efforts in behalf of musical students in Paris, has not been in sufficiently good health to continue her musical matinées and soirées. The Countess René de Coetlogan's musical matinées are also a most attractive feature. The music is always good and tastefully selected. The Countess de Coetlogan was formerly Miss Blake, of Boston. Mrs. Henry Drake has also given some musical matinées and soirées where some of the best artists of the Opéra have been heard. Clarence Eddy, the American organist, gave a concert at the Trocadéro, at which he had the assistance of the Baroness de Reibnitz (daughter of S. B. Schlesinger), and Miss Leonora Jackson, the American violinist."

How They Compare.—Somebody said that the three great pianists now before the world might be summed up as follows: Rosenthal for technique; Sauter for poetry; and Paderewski for the ladies.

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MUSICAL BOSTON.

BOSTON, June 12, 1899.

Although the plans are all complete, and the contracts for the construction of the new Music Hall are drawn and ready for execution, the beginning of the undertaking is still deferred. The reason for the delay is that there is still the lack of about \$135,000 to complete the subscription fund, which amount, in conjunction with the sum of \$200,000 to be raised by mortgage upon the property, is necessary to be in the hands of the treasurer before the building can proceed.

Mr. Henry L. Higginson, through the columns of the Boston "Herald," calls upon the public to aid the enterprise by promptly subscribing for the above amount.

He agrees to take a ten years' lease of the property at \$40,000 a year, and thus assure the stockholders against any possibility of loss upon their part during that period, except the interest upon their investment. If there are any earnings above that amount the sum will be placed to the credit of the subscribers.

As I wrote you, a while ago, it is my opinion that the public has subscribed for all the stock it will ever take, and if this undertaking is to be consummated, some rich man, or men, must come to the rescue, or the whole scheme will fall to the ground.

Mr. Higginson is already a large subscriber, besides which he makes a most liberal offer in assuming the lease at the sum named, and will carry along the Boston Symphony Orchestra, as he has done for the past eighteen years. He tells the public that the new hall must be built, must be in use by April 1, 1900, or "music will be without a home in Boston."

The ominous result in case of failure is the probable disbandment of the Symphony Orchestra. Thus, you see, musical affairs in Boston are just now trembling in the balance.

The troubles of the Handel and Haydn Society are still boiling in the caldron of uncertainty. The newly elected secretary refuses to serve, and the factions are girding on their armor for another struggle with the ballot.

The best thing the society can do is to re-elect Mr. Dow, the lately deposed secretary, who proved a faithful and energetic servant during the past two seasons in that office. When Mr. Dow's executive ability and the excellent judgment and dignified consideration of Mr. Daniells, the newly elected president, are combined in the administration of the society's affairs, the effort should certainly be made in behalf of its musical and financial welfare.

It remains to be seen if Mr. Hermann will succeed himself, or not, as conductor. In my opinion, he has proved an able director. To choose another at this time, while the administrative affairs are the subject of so much strife and confusion, would be like trying to "swap horses while crossing the stream," a proceeding that, in the wisdom of the lamented Abraham Lincoln, should be avoided.

If the parsimony of the rich music lovers of Boston should result in the disbanding of the Symphony Orchestra, and the internal strife in the affairs of the Handel and Haydn Society should dismember that honored body, then, indeed, would Boston become a back number as regards musical importance.

Harry Smith and Victor Herbert are at work upon an operetta for Francis Wilson upon the subject of "Cyrano de Bergerac," which is to be ready for the opening of Mr. Wilson's season in New York in September. Mr. Herbert will remain in New York all Summer, and devote his whole time to the accomplishment of this task.

WARREN DAVENPORT.

A REAL AMERICAN COMPOSER.

The gifted American composer, Mr. Arthur Foote, is the subject of biographic and critical articles in the May number of the Philadelphia "Musician." Mr. Foote is a Harvard graduate of the class of 1874. While in college he studied with Prof. J. K. Paine and was leader of the Glee Club. For more than twenty years he has been an organist in Boston, and has written a number of works for the church. He is also an excellent pianist, especially in ensemble playing, and often assist the Kneisels, especially when they produce any of his chamber music. He teaches eight hours a day during the Winter, and, like MacDowell, does nearly all his composing in Summer. His training is entirely American, and he boasts no study abroad. In an article on pianoforte teaching Mr. Foote says:

"Methods of all sorts are rampant just now, those for the infant and those for the decrepit, but the successful teachers (successful in their work, not so much in making money) seem to go on just the same, using common sense and not saying much. By the way, one detail in teaching—a detail, not an important thing. I will not give half-hour lessons, believing that they are no good for pupil or teacher; to be sure, they make more money, but even from that point of view in the end they do not come out so well, for you do not do the work."

In Demand.—Mrs. Agnes Thomson, the well-known Philadelphia singer, has been offered an engagement of twenty concerts next season, with a prominent violinist.

Gadski in Concert.—Mme. Johanna Gadski will make an extended tour in this country next season, under the management of Mr. Clarence Graff.

London Begins Too.—The English critics are finding the same faults in Jean de Reszke's singing and acting that were pointed out by the most honest of the New York critics, towards the close of the Grau season in New York. A London writer says: "During the whole of the first act he seemed to work with far greater conventionality than we have ever marked in him before. One expects from this great artist a certain perfection, a definitely high level of achievement at almost every moment of his singing. During the whole of that first act, then, the result was far to seek in the accomplishment of this singer, who, later on, however, proved the qualities with which the world has for so long credited him, quite exquisitely and completely."

MUSICAL CHICAGO.

CHICAGO, June 15, 1899.

Mid-June, and the concerts, recitals and commencement are well over with.

The most interesting event of last week was the Sherwood Concerto Concert, Friday night. The programme, as follows, was a somewhat unusual one:

Concerto in A minor (first movement), Godard, Miss Mary Mills; Danse Macabre, Saint-Saëns, Mrs. Lillian Nelson, with Miss Georgia Koher at second piano; Second Concerto (first movement), John Field, Miss Emma Siegmund; Concerto in F sharp minor, op. 72 (first movement), Reinecke, Miss Amanda O'Connor, with Mr. Snyder at second piano; Concerto in F sharp minor, op. 69 (first movement), Hiller, Miss Kittie Cummings; Concerto in E minor (first movement), Chopin, Miss Ida Mae Hammond; Variations on a Beethoven Theme, Saint-Saëns (two pianos), Misses Edith Bane and Hattie Phillips; Third Concerto, C minor, Beethoven (first movement), Miss Aria M. Shoaf, and Elsie De Voe at second piano; First Concerto (second and third parts), E. A. MacDowell, Elsie De Voe, with Miss Shoaf at second piano; Concerto in C minor (first movement), Theo. Kullak, Theodore Teepe; Fifth Concerto, "Emperor" (first movement), Beethoven, Miss Stella La Zelle; Fourth Concerto (first movement), Moscheles, Miss Mamie Hartman.

Mr. Sherwood played the orchestral parts on a second piano. In the Kullak Concerto Mr. Sherwood received the MS. of the second piano arrangement from Herr Franz Kullak.

The Svithiod Singing Club, one of the best known Swedish societies in the West, by reason of discord among the members, has been rent in twain. First, twenty ladies, affiliated with the club as a "Ladies' Guild," seceded, and were followed by as many basses and tenors. The result is that a new club, organized as the Linne Club, has been formed by the seceders.

June 15, an Irish song festival will be given at Central Music Hall, the proceeds to be used in building a Memorial Hall in Chicago to Robert Emmet, the Irish patriot.

William Ludwig, an Irish baritone of national reputation, has come over from Europe expressly to sing at this festival of "rae old Irish chunes."

All the local German singing societies were represented at Sunnyside Park last Sunday at a united song festival. Nearly five hundred picked singers took part, the numbers being chosen from the programme of the Bundes Saengerfest, to be held in Cincinnati, July 1. Gustav Ehrhorn and F. A. Kern conducted the exercises at Sunnyside.

The Chicago Piano College Commencement takes place June 15, at Kimball Hall. The programme looks quite formidable, but it can be seen at a glance the last number is the pièce de résistance—"Presentation of Diplomas and Certificates."

Mrs. Christine Neilson Dreier "announces" that she has resumed her own management and is prepared to fill engagements as solo contralto for oratorios, concerts, festivals, etc. Mrs. Dreier must have had some unpleasant experience with an "agent" or "bureau."

The Chicago National College of Music's closing concert and commencement exercises will be held in Kimball Hall, June 20. It is really wonderful that a college with such a large, heavy name could close in less than a week.

Theodore Spiering, director of the orchestra at Thielmann's, devoted half of two programmes last Sunday to music of the late Johann Strauss.

PHILIP J. MEAHL.

BROOKLYN SINGERS UNITE.

Great interest is being manifested by German singers of Brooklyn and other cities connected with the Northeastern Saengerbund in the amalgamation of the three singing societies, Caecilia, Arndt Maennerchor and Abt Maennerchor, into one large organization, which bears the name of Caecilia Saengerbund. Its aim is nothing less than to be one of the powerful competitors at the nineteenth national Saengerfest, to be held in the Thirtieth Regiment Armory in 1899. Hitherto but four of the local organizations stood any chance against the out-of-town societies; the odds have been evenly divided between the Arion, Williamsburger Saengerbund, Schwaebische Saengerbund and Brooklyn Saengerbund. If there was no opportunity for the other singing clubs to carry off a prize this was due to the smallness of their memberships, for only societies possessing a hundred or more members can compete for the prizes of the first class at national events. This regulation will hold good at the coming festival, and as the three societies above mentioned command excellent vocal material, have been on friendly terms with each other owing to the fact that their headquarters are situated at No. 101 Grand street, and have each carried off laurels in smaller contests, the desire to form one powerful organization was but a natural consequence.

The De Reszke Rumor.—The annual rumor of Jean de Reszke's resolve not to appear again in America arrived on time this Summer, and, as usual, agitated only the transatlantic cable.

Sensitive Bandmen.—There has been trouble recently in the ranks of Dan Godfrey's British Guards' Bandmen. The autocratic Dan has been indulging in audible, offensive criticisms of his own performers, while on the platform, forgetting that these men are no longer under military discipline, and that there is nothing to prevent them from telling him what they think of him. This they did, collectively and formally, on the eve of departure for the next town. Although the agent begged and implored the men to proceed to the depot as the hour for starting had arrived, they declined to budge until Lieut. Dan met them, apologized, and made a formal promise that he would not indulge in any criticisms on their playing before the public, but would reserve his remarks for the practice room.

BUFFALO SCOLDS ITSELF.

It is generally the custom, now that the musical season is over, for the dailies in our inland cities to let loose long diatribes against the local music-lovers, scolding them for what they did not do during the Winter.

The musical community of Buffalo, the city that is to have the Pan-American Exposition in 1901, were recently taken to task as follows by an intelligent local scribe:

"Now, when there is considerable talk and gossip about Pan-American musical possibilities in 1901, it would seem eminently desirable to give some thought to musical possibilities for next season. There is not the slightest doubt but what there will be lots of music at the Pan-American. According to the remarks heard recently, 'there will be loads of money for music at the Pan-American.' 'Band concerts, of course' (to quote again), 'are to be the bread and butter of the entertainment.' Outside this all projects are, as yet, 'castles in the air.' Among the schemes Dame Rumor talks about are a monster chorus, a performance for a week of 'Parsifal,' continuous light opera performances, the North American Saengerfest to be held here, orchestra concerts by a local orchestra, orchestra concerts by the best organizations in the country, grand opera performances by the Grau Company, by the Damrosch-Ellis Company, piano recitals, one pianist playing 200 pianos connected by electricity, organ recitals, male choruses, musical competitions between choruses, between bands; cycles of the 'Ring of the Nibelungen,' the Pan-American to be the American Bayreuth during 1901; negro music to be exemplified by characteristic scenery, songs and dances, etc. Fortunately, all the people who are exploiting schemes for the music are not members of the music committee of the Pan-American, and accordingly only what the gentlemen of the Pan-American music committee decide on will be carried out."

"In the meantime, the musical season of 1899-1900 bids fair to be forgotten in the building of castles for the Pan-American. The prospects for 1899-1900 should now be considered, and considered very seriously, unless we want to become musically dead. Anything more deplorable than the Buffalo musical season just finished can hardly be imagined. Three grand opera performances, less than half a dozen band concerts, three piano recitals, two orchestra concerts, a few concerts arranged by home talent, and the concerts given by the Orpheus, Liedertafel, Saengerbund, etc. An amazing musical retrospect for a city that claims a population of 400,000."

America Scores Again.—At a recent Colonne concert, in Paris a great triumph was scored by Mlle. Relda (Rose Adler), a young California soprano.

Commencement Concert.—At the recent commencement concert of the Hollins Institute, Hollins, Va., notably good work was done by the violin pupils, under the instruction of Miss Edith Lynwood Winn. The orchestra, led by the same able musician, also distinguished itself. The programme was a model of dignity and taste.

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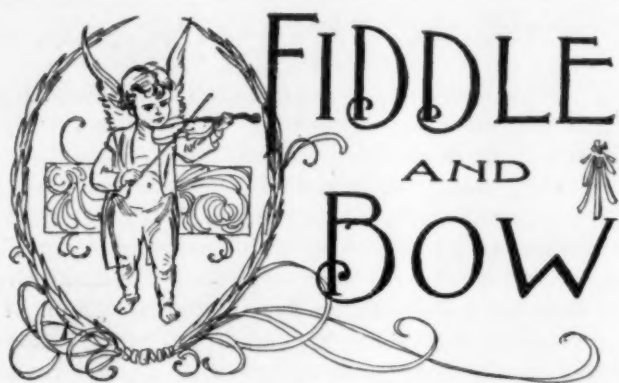
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Not so very long ago prominent business houses in New York made the discovery that many of their patrons, women of wealth and excellent social position, were systematically taking advantage of the faith reposed in them, and were resorting to amazing schemes which, though "irregular" and bordering on the fraudulent, narrowly escaped being legally punishable offenses.

It seems that these objectionable practices were carried on chiefly during the opera season, when a seat or a box at the opera is a mournful privilege unless the bearer of the ticket can attract a certain amount of attention and create a certain degree of envy with her gorgeous costumes and dazzling jewels.

The suspicions of reputable business men resulted in a close espionage of certain fashionable women who obtained, "on approval," handsome sealskin garments and valuable diamonds according to their temporary needs. These women were observed to wear the articles thus obtained on memorandum, and after a satisfactory display at the opera the merchants would invariably be informed that the articles ostensibly procured for purchase were "not quite satisfactory." Other articles would then be obtained, utilized, and returned with haughty criticisms; and these deceptions were not discovered until long after they had developed into a systematic method of obtaining goods under false pretenses.

All of which reminds me of similar tribulations constantly endured by the fiddle dealers. Their experiences are not unlike those of the furrier, the diamond merchant and the general wardrobe providers. But the fiddle dealer's position is the more exasperating, inasmuch as the methods employed in obtaining and retaining his wares defy all possibility of local prosecution.

The demand for fiddles and bows being infinitely less than the demand for every-day commodities, the fiddle dealer is, naturally, more eager than other business men to dispose of his goods. Indeed, his eagerness on this score is proverbial. And if you wish to engage in conversation with the suavest, gentlest and most sympathetic creature in existence just repair to a fiddle dealer's shop and tell its mysterious proprietor you wish to purchase a fine Cremona fiddle!

New York is the home of an astonishing number of business and professional men who are pleased to term themselves fiddle fanciers—more often connoisseurs. Early in the afternoon these men usually throw business cares aside and spend the rest of the day in "critical" examination of ancient fiddles at the shops of the fiddle dealers. As a general rule their knowledge on all questions appertaining to the lost art is prodigious. They have read and digested most of the literature extant on this subject, have carefully memorized useful data with which they profoundly impress the uninitiated, and generally claim to be the possessors of "the finest collection of fiddles in the United States."

These men, however, are not always unwelcome visitors, for it happens, occasionally, that they purchase "a fine old specimen" for several thousand dollars which the dealer could easily have sold, at a fair profit, for as many hundreds. But there is another class that, without any intention of purchasing an instrument, rushes gaspingly from one shop to another, sets the dealers all a-tremble with visions of prospective sales, squirms in and out of many studios for gratuitous opinions on the worth of the instruments procured from the victimized dealers, and terminates the season with a feverish mopping of the brow and an actual purchase of—a box of rosin.

The men of this latter class are deplorably numerous. They are guilty of no illegal act, or, at least, their methods of procuring instruments which they have no intention of purchasing are such that dealers could not possibly have redress at law.

For instance, a man of this class is possessed of the unholy wish to scrape on a fine Cremona to the delight of an admiring circle of friends who regard him as an authority on the Italian masters' handicraft. Nothing is easier than to procure such an instrument. He goes to a prominent fiddle dealer armed with a certain amount of insolence and an engraved card, informs the too happy dealer that he wishes to increase his valuable collection by the purchase of a finely preserved del Jesu Guarnerius (a lesser celebrity would, of course, be beneath his aspirations), and immediately obtains respectful attention and the opportunity to become acquainted with the prized

contents of the dealer's safe. Being a man of exceptional judgment, and possessing the means of satisfying his artistic inclinations, his interest is not easily aroused; but after exhausting all the adjectives of eulogy in the poor dealer's vocabulary he finally consents to accept one of the finest fiddles in the shop on approval, for, say, two or three weeks. He hands the dealer his card, offers satisfactory bank references, and departs with the Cremona, a happy and self-satisfied man.

A week elapses, and the visionary dealer can no longer restrain his impatience to learn the result of Mr. X.'s expert examination. He is received by Mr. X. with ill-concealed annoyance, and is told that one week is not sufficient time in which to decide the true merits of such an instrument. Another week is required to definitely determine the genuineness of the label and the true symmetry of the "F holes" and the scroll.

On the day agreed upon the dealer again visits Mr. X., hoping this time that the complete genuineness of the instrument has been established beyond all question. In this respect, at least, he suffers no cruel disappointment. Mr. X. is now firmly convinced that the fiddle first saw the light of day in Cremona, and that the glorious varnish actually contained those mysterious ingredients which have baffled scientific investigation for more than a century. "But"—(and here the long-suffering dealer is on the verge of a paroxysm of righteous wrath)—"but what," asks Mr. X., "what is the matter with the F and the G string?" The worthy gentleman has read a great deal concerning "wolf-tones," and remembers that many old fiddles are gouty on F or F sharp.

In vain the dealer tests the tone in question, demonstrates and remonstrates. Carefully he draws the bow and can discover no "wolf." But Mr. X.'s keen and accurate ear has made the discovery. He disdains an instrument with such an imperfection, and angrily protests against having his good judgment assailed by a calculating dealer.

Thus he easily rids himself of an indignant and perhaps very honest man; and, delighted with his ingenuity and the ease with which he satisfied his longings at no expense whatever, he immediately proceeds to carry out a similar plan at the expense of some other unsuspecting and sanguine fiddle dealer.

Strange to say, the dealers are constantly having just such experiences despite the fact that they are cognizant of the various methods employed to induce them to part with their instruments for brief periods. But their anxiety to dispose of their fiddles overbalances their suspicions. The possibility of selling a \$2,000 fiddle so elates them that they are apt to forget former experiences. At best they find themselves situated between the devil and the deep sea, and it is little to be wondered at that the devil usually nabs them.

GEORGE LEHMANN.

SOUSA'S PLANS.

John Philip Sousa, the "March King," was seen at his offices, in the Astor Court Building, this week, and said there was no truth in the rumor that he would have a theatre in New York this year for the production of his operas. Mr. Sousa said the story was utterly without foundation.

Mr. Sousa will, as has been announced, spend the entire Summer season at Manhattan Beach. He has not decided whether his band will play at the St. Louis Exposition. The arrangements have not been completed, and the conductor said it was a little early in the day to speak of a Paris trip another season. But this is not an impossibility.

Mr. Sousa's opera, "El Capitan," will open in London on July 10. Miss Bergen and Mr. Hopper will appear in the production.

Was it Music?—Gregorson: "So your daughter plays the piano? It must be fine always to have music in the house." Hamilway: "Yes; I've no doubt it would be."

Close of Los Angeles Season.—The tenth and last symphony concert of the season was given recently at the Los Angeles Theatre. The "Herald" said: "The audience was a large one, and the programme especially attractive, including two solos, as well as the usual delightful ensemble work. The work of the orchestra throughout was of a high order and properly impressed the audience, showing careful rehearsal, and with Mr. Hamilton's thorough control the effect was very beautiful. Mrs. Geneva Johnstone-Bishop, the soprano soloist, sang the recitative and aria from "Der Freischuetz" with brilliant execution and charming expression. To a very enthusiastic recall she responded with D'Hardelot's "Invocation," given with violin obligato by Harley Hamilton."

Baltimore Conservatory Concert.—New York and Chicago are not the only cities where valuable conservatory work is being done. The Baltimore "Herald" recently said, of a concert that took place there: "The Commencement concert of the Maryland College of Music, Alfons W. Schenuit, director, took place at Ford's Opera House. The theatre was crowded with the friends of the young performers, who acquitted themselves most creditably, and were literally covered with beautiful floral tributes. Notwithstanding the length of the programme, the concert held the attention of the listeners, and was enjoyable to the end. A feature of the occasion was the work of little Lulu Gavette, who again played the first movement from the Beethoven No. 1 piano concerto, with orchestra, and, as usual, gave a most enjoyable presentation of the number. The finish with which the instrumentalists played their respective selections reflected great credit upon the conscientiousness of their teachers."



A SEIDL MEMORY.

How Sullivan Works.—Sir Arthur Sullivan writes most of his music at his country house during the Summer; he does comparatively little of it in London. He works at night. Many of his friends, while admitting that comic opera pays best, are sorry that he devotes so much of his talent to it; he could do much better work.

Trebelli's Trip.—The San Francisco "Call" of May 18 contained the following interesting news about a well-known singer: "Mlle. Antoinette Trebelli, the famous concert soprano singer, arrived in this city yesterday morning on the overland train and was driven immediately to the steamer Moana, which sailed last evening for the Antipodes. Mlle. Trebelli will go to Australia and New Zealand to fill a number of engagements. She will return here next Fall and will be heard in public. She is accompanied by Mlle. Tauvais, of Paris, and Mme. Groen, whose husband is a leading diamond merchant of Holland."

Appreciative America.—Johann Strauss said a short time before his death that the success of "The Beautiful Blue Danube" began in the United States. It was sung first in Vienna by a choir of male voices, and having made no great impression, dropped out of use for a while. Here it was introduced as an orchestral number, and was popular everywhere before Vienna and other European cities became nearly so familiar with it. The last of the Strauss waltzes to be introduced here was "The Voice of Spring," which the composer wrote several years ago for Mme. Sembrich. It was to hear this that the composer went to the theatre for the last time a year ago during Mme. Sembrich's season at the Carl Theatre, in Vienna.

Foreign Operatic News.—Hirschmann's "Lovelace," given first last Summer at a private theatre in Paris, has been sung in some of the German cities. Ferdinand le Borne's opera, "Mudarra," has been withdrawn from the repertoire of the Royal Opera House in Berlin. He is anxious to make changes in the work that are doubtless necessary. He is a Belgian, and the Emperor of Germany is said to have favored the performance of his opera, under the impression that he was a Frenchman. The French Ambassador was compelled to explain that the musician was not a Frenchman, but hoped to be, as he had declared his intention of becoming a French citizen. The centenary of Halévy's birth was celebrated in Paris on May 27. His best known work is, of course, "La Juive," but "Clari," sung first in 1829, with Malibran in the title rôle, attracted attention, and "Guido et Guinevra" was successful in its day. His first work was "Les Bohémiennes."

Van Rensselaer Bunn,

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For Publishers' Announcements, see Page 24.

New York, June 17, 1899.

PADEREWSKI'S MANAGER TALKS.

That M. Paderewski is still the surest draw among pianists can be put down as a positive fact. The Pole will leave for America on October 18 on the White Star liner Teutonic. This will be his fourth tournee in America. The date of his first recital in New York is still undecided, but that he will be greeted by an immense audience is an established fact, as subscriptions enough to fill the hall have been received by a well-known establishment in Union Square.

Mr. John C. Fryer, the manager of M. Paderewski, says this artist will produce his opera in Dresden before sailing for America. It was to have been given last Winter, but his Russian engagements kept him from directing the rehearsals, and that was his reason for postponing the work.

The length of Paderewski's stay in this country will probably be several months, notwithstanding reports to the contrary. He is now booked for almost one hundred concerts, and will go West as far as San Francisco. He will not play more than four times a week.

When the Polish pianist left America the last time he took with him \$223,000, the net proceeds of the ninety-two recitals he gave in this country. His success through the South was enormous. In San Antonio and Houston, Tex., his receipts (net) were about \$2,800.

Mr. Fryer tells some interesting stories about Paderewski. He says he has a clear head and a kind heart. "Of course," added he, "it goes without saying, he has a marvelous memory. He is an excellent business man, although his methods are those of an artist. A letter is his last resource. I have, in the four years I have managed M. Paderewski's tours, received but one letter from him, and this was in Boston. He wanted seats for some friends at one of his concerts. I had none to give him, the house having been sold out, and I imagine at that moment he thought I had monopolized everything."

"Paderewski sends a great number of telegrams," said Mr. Fryer, "and on New Year's Day every year I receive a cable from the artist, with greetings for the season."

Mr. Fryer smiled when I spoke of the report of the artist's recent marriage. I think he thought it rather in the nature of a huge joke.

Paderewski's last London recital was given some three weeks ago in St. James' Hall. The date of his recital was also the date of the Queen's last drawing-room; notwithstanding this, the artist played to over five thousand dollars.

Mr. Fryer said that Paderewski was looking forward with much pleasure to the coming American tour, and that the public would find little, if any, change in his wonderful art. H. M. H.

Opera House Sold.—The Grand Opera House of St. Louis has been purchased by the Middleton Theatre Co., of Chicago. United with Mr. Stair, of Detroit, who has the management of the Great Northern Theatre, in Chicago, are the managers of fourteen other theatres in a circuit including New York, Philadelphia, Chicago, Buffalo, Pittsburg, Cleveland, Milwaukee, St. Paul, Minneapolis and Toronto.

New Books on Music.—Five recently published and interesting books on music are: "The Perfect Wagnerite," by Bernard Shaw. (Chicago: H. S. Stone & Co.) "La Musique à Paris," by Gustave Robert. (Paris: Ch. Delagrave.) "The Orchestra and Orchestral Music," by W. J. Henderson. (New York: Scribner's.) "Music and Musicians," by Albert Lavignac. (New York: Henry Holt & Co.) "Voice and Violin," by T. L. Phipson. (London: Chatto & Windus.)

New Nevin Composition.—"May Sketches," Arthur Nevin's newest compositions, are written in the young composer's best vein, and are sure to meet with a favorable reception from music lovers. There are four instrumental numbers in the series (intended for the piano), entitled "A May Idyl," "Serenade," "Poem," and "By the Brook," each one remarkable for originality, and as some one has expressed it, are "purely Nevin-esque." They are not difficult. "May Sketches" have already had a large sale and promise to give added lustre and prominence to the Pittsburg composer's name.

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MUSICAL PHILADELPHIA.

PHILADELPHIA, June 12, 1899.

No sooner does one orchestral excitement die away here than another obtrudes itself to entertain the factions and keep the warring elements engaged in amusing skirmishes. This time our phlegmatic musical dean, W. W. Gilchrist is the occasion of it all. He sprung a thunderbolt in the camp of the Philadelphia Symphony Orchestra Association by withdrawing his name from re-election as its conductor. You may judge of the city's proverbial alacrity from the fact that the resignation—for such it is—was due just one year ago, and was written about by me at the time. Since then the conductor has realized its necessity. Truly, do great bodies move slowly.

Mr. Gilchrist, at present presenter at the First Methodist Church, Germantown, conductor of the Mendelssohn Society, president of the Manuscript Society, conductor of the Harrisburg Choral Society, composer, teacher of the piano, harmony and the voice, had been conductor of the Symphony Society for seven years. This organization is composed of about eighty amateurs, and is unique in its way among the amateur societies of the world. During its existence it has produced some eighty-six professional players, who may be found in many of the best bands and small orchestras in the country.

The president of this season is Dr. E. J. Kepper, well known among violinists as being a very clever amateur. He is and has been concert master of the orchestra since its inception. The organization has a valuable musical and reference library, and is at present engaged in purchasing instruments of all kinds for its members. The post of conductor would be a valuable one for any young and capable man, but the position requires the services of a conductor, not a metronome, or one whose knowledge of music begins and ceases in the organ loft or on the piano stool.

The available and competent men here for the position are Jan Koert, Charles M. Schmitz, Mauritz Leefson, Carl Sammans, Samuel L. Herrmann and William Stoll, Jr. There is also a large variety of other aspirants, headed by the brilliant organist and mediocre conductor, Henry Gordon Thunder. The choice may, of course, go to some outside applicant, if he sufficiently impresses the directorate. These gentlemen are not hidebound, and realize that in getting the best possible instructor for their young men they are doing more for the musical improvement of the city than by confining themselves to a choice from the list which the city presents. At present the three first-named gentlemen have the preference. Henry Gordon Thunder claims the position, however, for he has circulated the statement that Mr. Gilchrist resigned in his favor, and writes press notices about his wonderful youthful ability. This is the point at which the conflict will begin, for he cannot realize that the board do not regard his excellence in the same light. There is even a chance for an outsider.

THOMSON.

Rigo Not Dead.—Rigo, the gypsy fiddler husband of the ex-Princess Chimay, is not dead after all. He was reported to have died last week in Alexandria, Egypt, of the bubonic plague; but a cablegram now announces the fact that the deceased musician and his wife have just embarked on a trip to China. This will be welcome news for our yellow journals.

Unlucky Thirteen.—There are thirteen letters in Francis Wilson's name. "Erminie" was originally produced thirteen years ago, and it was revived under his direction, with the famous star cast, on the thirteenth day of the month. It is evident that the popular comedian is not troubled with any superstition regarding this so-called "unlucky number," but if he were, the overwhelming success of the production would undoubtedly have freed him from them.

Operatic Reciprocity.—The Royal Opera, in Berlin, has ceased, it would seem, to produce new works with its own staff. Instead of that, whenever a new opera is produced in Germany that seems worthy of production in the capital city, the whole troupe, singers, scenery and orchestra, is taken to Berlin for the number of performances settled on. Thus Schilling's "Ingwelde" was sung by the Mecklenburg-Schwerin company, and Cornelius' "Cid" will be sung by the Dresden company, Vogl's "Der Fremdling" by the Munich company, and Smetana's "Dalibor" by the Vienna company. In this way there will be a maximum of novelty, without the risk and cost.

MUSICAL SAN FRANCISCO.

SAN FRANCISCO, June 7, 1899.

It is a matter for gratulation that the hurriedly arranged visit of the Kneisel Quartet "panned out" so very well. They played to a houseful at Sherman-Clay Hall on the 26th and 27th. Their previous visit, last year, was during the excitement of the war fever, and while Ysaye, Gerardy and Lachaume were competing at another house. This time the Kneisels gained proper recognition. I had the pleasure of meeting them, and found them as charming personally as is their music collectively. I wonder whether it requires high gentlemanly instincts to produce high art, or does art worship conduce to gentlemanly development? Does the bird or the egg precede?

Perhaps the influences are complimentary. At any rate, the Kneisel Quartet is a fine illustration of the combination of art and good breeding. After their matinee on Saturday, these artists went to the Bohemian Club to dinner, and remained to an informal evening in the "Red Room," called a "Punch Bowl." Having their instruments with them, they contributed to the entertainment Dvorak's "American Quartet" in their inimitable manner. It elicited unbounded enthusiasm, being generally recognized as the finest musical offering ever heard in the club, which is saying a great deal, for nearly everybody visits this club, and its genial atmosphere evokes the very best one has to offer in the way of art. The Kneisels left on the 28th for Los Angeles on their way homeward.

Mr. Dennis O'Sullivan, whom I consider to possess an unusual equipment and capability for the interpretation of Irish music, gave a song recital at Sherman-Clay Hall on the 30th. The place was so crowded with a fashionable and friendly audience that standing room had to be eked out by removing the curtains from the side corridor ere the programme began.

The Southwell Company go right along ingratiating themselves with everybody, and attracting large audiences. They astonished the town with "Cavalleria," and only withdrew it to give Persse and Miss Macon a rest. "The Gypsy Baron" ran a week, and now "Princess Nicotine" is in evidence. Its author, Furst, used to conduct here at the Tivoli.

I am a bit amused at a display of, shall I say lack of cordiality, toward Minkowski, anent his successful sale of an opera to the Bostonians, by a couple of local critics, who are also composers.

One has the assurance to complain that the transaction was consummated without his being consulted, by inquiring, "Why did he studiously avoid showing me his opera?" How modest!

The other, who writes opera himself, concurs in the former's doubts, and hardly thinks the Bostonians can sing "The Smuggler's Bride," anyhow! They never spoiled one of his in an attempt.

Young Hassell's farewell recital attracted much attention, and his playing surprised those who had heard him before, by its great improvement. He has been studying alone, and, left to his own devices, evinces considerable poetic temperament and good taste. His friends have little room for doubting that he is of the stuff that fine pianists are made of, and that his European study will result in confirming their hopes.

The Amateurs, under Mr. Howe's baton, essayed another contest with orchestral scores on the 25th. There was a lively scrimmage and much interest. The Amateurs are still in it, but I do wish they'd employ a piano tuner or some other means of getting their various implements of warfare into the same key! They try so hard, and play so industriously, that it is a shame so much extraneous discord should mar the result of their efforts.

H. M. BOSWORTH.

Their Vacations.—Miss Eva Hawkes, the well-known contralto, will leave New York the last of June to spend her Summer vacation in Buffalo. Mr. Harry Wheeler, as usual, will Summer at Chautauqua, where he has large classes during the Summer season.

Club Concert.—The Rubinstein Club, an organization composed of fifty ladies, who represent the best musical talent of Cleveland, O., has lately been formed, with Mrs. Royce Day Fry as conductor. Last week the club gave an initiatory concert at the Plymouth Congregational Church, at which nearly 1,000 people, in response to invitations, attended. There was much enthusiasm, and the organization feels justified in giving frequent concerts next season. The club is formed after the style of its namesake in New York.

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In the piano world, the only happening of interest during the past week was the second rumor of Paderewski's marriage; this time to a Miss Helen Rosen, of Warsaw.

The revised version of the original report—which had made the Polish pianist wed his own sister—has since been denied by Paderewski's English agents; but I am inclined to believe that the sad news is true this time.

Our London letter, in another column of this issue, contains a passage that is certainly suspicious.

Important, indeed, must have been the "business" that called Paderewski to Poland at such short notice, and prevented him from playing Cowen's new concerto at the London Philharmonic.

However, one must be so careful of press-agent paragraphs, nowadays, that it is well to wait for further reliable news before discussing the probable effect of Paderewski's marriage on his chances of success here next season.

Very few persons really care whether or not the famous artist has married; but before the paragrapher gets through with them, they will imagine themselves deeply interested in the subject.

What a shallow, gullible, ignorant, blatant public we are.

* * *

When the New York "Journal" is not bringing about wars with Spain, discovering the whereabouts of kidnapped babies, or publishing letters signed by Mr. Jeffries, it fills up space with items like this: "The latest musical phenomenon in Paris is a monkey that plays the violin."

Leaving aside the fact that I know many monkeys in New York who play the violin, I would respectfully ask the Sunday editor of the "Journal" whether he has ever heard of a Behr and a Bull that composed music; a Fox, living in Boston, that plays piano; a Wolff, in London, one of the greatest violinists, and a Door, in Vienna, that actually attained eminence as a piano teacher?

If the editor understands German, he might also get good "stories" by looking up the following musical menagerie: Fuchs, Vogel, Löwe, Ochs, Ganz, Kuhe, Hahn, Finck, Krebs, Hase, Kücken, Wachtel, and Dachs.

I know also several asses who write about music.

* * *

There is much talk regarding the extreme sensitiveness of New York's matinee girls. London "Truth" tells, however, of a highly strung English female, who recently fainted during Paderewski's performance of Beethoven's Sonata, op. 11.

When I mentioned this to George Lehmann, he replied: "I can't say I blame her."

* * *

Mr. L. S. Graham, of Fairfield, N. J., writes for the address of the Chevalier De Kontski, and adds: "He is wanted to start a conservatory of music in this country."

Can some kind reader enlighten Mr. Graham?

When last I heard of the Chevalier, he was soothing the savage Siberian breast with his "Reveille," and was threatening Japan with an early series of Beethoven recitals.

* * *

Inspired by the example of Messrs. Fitzsimmons and Jeffries, two well-known musicians of Ann Arbor, Mich., last week tried to settle their differences by a "go" to a finish, without gloves, catch weights, and slugging on the break-aways.

It seems that for a year or more there has been "feeling" (as the Detroit "Evening News" has it) between Alberto Jonas, the well-known pianist, and Herman Zeitz, the conductor of the Choral Union.

Miss Elsa Von Grave, also a pianist, is mentioned as the cause of this feeling.

Recently, "Zeitz walked into the office of the School of Music and accused Miss Von Grave of talking about him to her pupils, and the same time adding a remark to which she made a serious objection. She rushed upstairs and reported to Jonas what had been said. The latter is a little fellow, but he came tripping downstairs at a lively rate and buckled into Zeitz, at the same time slapping his face a couple of times. Prof. L. D. Wines was present, and, rushing in, separated the two combatants."

Private advices inform me that at the moment the "bout" was stopped, Jonas had obtained a decided advantage.

In violence to Queensberry rules, he obtained the hold known to schoolboys as "getting him under," and was raining mighty uppercuts on his opponent's eyes and nose.

Be it said to Mr. Zeitz's credit, that although he was decidedly groggy, he nevertheless succeeded in doing some pretty side-stepping and blocking, which elicited audible praise from the appreciative janitor.

Mr. Jonas now claims the championship of Pianodom, and says that after a suitable rest, during which he intends to exploit his fame on the recital stage, he will defend his title against all comers.

* * *

The Providence "Journal" is courageous. It calls Mr. Henry T. Finck "the Rough Rider of the music critics of the metropolis." If that be so, then I know the Shafter, Hobson and R. H. Davis of the craft.

* * *

Apropos, here are ringing words from Mr. Finck's pen: "One of the most superlative humbugs is the analytical programme. If a botanist proclaimed to those who would like to appreciate the beauty of flowers, but did not know how to begin, that the proper way was to dissect the flowers and learn how the stamens and pistils, the petals and sepals are put together, he would be laughed at. If a literary critic declared that the secret of appreciating poetry lay in the knowledge of the art of parsing and scanning, he would be hooted at. But if a musical critic tells the gaping public that the secret of understanding and liking music lies in studying its osteology—finding out how the bones and joints are put together—the innocents stand in awe and wonderment at his superior wisdom."

LEONARD LIEBLING.

PIANO AND FORTE.

Miss Angela Anderson, who made her debut at the Salle Erard, in Paris, as a professional pianist on Wednesday, is well known in New York society, although for the past three years she has been abroad, finishing her musical studies under the chaperonage of her aunt, Mrs. Walden Pell, so conspicuous in the American colony in the French capital. Miss Anderson is a daughter of Mrs. Edward H. Anderson, of this city, and a niece of E. Ellery Anderson. She had been known as an accomplished amateur pianist until four years ago, when, at the advice of Paderewski, she decided to prepare herself for a professional career. Her first studies to that end were under his direction, and he has always shown an interest in her career. The cable accounts of her debut report that it was brilliantly successful. Miss Anderson will probably return to this country next winter. She is a handsome girl, and her intention to become a professional was wholly due to her devotion to music, as she is far removed from any necessity to make use of her talents. Her task of preparation has been severe, as her decision to place herself before the public was followed by a term of the most arduous study and a renunciation of all the social pleasures to which she had been accustomed here.

Two juvenile pianists recently appeared in London, rejoicing in the names of Muriel Mustard and Gertrude Peppercorn. If there be anything in names, these young ladies should make a decided impression on the public taste.

Richard Hoffman said of his concert tour through the United States in 1899:

"We often had difficulty in the smaller cities in procuring a piano, and I remember that in the town of Hamilton, Canada, we were in despair of finding one, when some public-spirited citizen offered to lend his 'square' for the occasion, but with special injunctions to return it the same night. The concert was given in the dining-room of the hotel, and when it was over it devolved upon Burke and myself to see that the piano got safely back to its owner. The absence of any 'help' at that hour made it necessary for us to do the moving ourselves, and, as the dining-room was, fortunately, on the ground floor, we proceeded to wheel it out on its castors into the street and to push it in front of us to the owner's house, a distance of two or three streets from the hotel, where we finally left it in safety."

Two of Emil Sauer's admired compositions, his "Galop de Concert," played by the composer at his recent recitals, and a concert waltz, entitled "Echo de Vienne," have been published by the Budapest house of Roszavolgyi & Co., and can be had from their New York agents, Breitkopf & Hartel. Brilliant and effective as these works are, they present no insuperable difficulties to the average pianist, and will be found admirable additions to the current repertoire of either parlor or concert music. The popularity of Sauer as a performer will add greatly to the interest felt in these compositions. The same firm has also published other interesting works by the Hamburg pianist.

A letter to a Detroit paper, from its New York correspondent, contains this passage of interest to pianists:

"I wonder if Detroit people realize the degree of success that has come to Katherine Ruth Heyman since she left their city and cast her lot in this big centre? It is not too much to say that Miss Heyman has won a place among American pianists of the first class. In New York and Boston she is so recognized by the critical authorities. In her Boston recital this season she invited comparison with Sauer, Rosenthal, Carreño, and other world-famous pianists, and, measuring her by the same standards, the leading critics of that city found words of warm praise for her work. Philip Hale went so far as to place her at the head of the list—something that I am sure the sensible lady herself regards as extravagant."

But there is no gainsaying that she has won—and won strictly on her merits—a place among the select few of eminent pianists. Miss Heyman is now in London, where she will make her debut early next month, if present plans are carried out. She returns to New York in September."

Irwin Eveleth Hassell, aged seventeen, has been astonishing the critics of California with his piano performances. California criticism has fallen below par in New York since little Paloma Schramm's dire failure here.

The President a Bird.—A Baltimore paper informs us that, "O. F. Bird is likely to be the next president of the Lyric Glee Club. President Charles E. Sammond is to retire to become president of the Arion Musical Society. Mr. Bird is vice-president of the Lyric club, and the sentiment seems to be unanimously in favor of advancing him to the presidency. The election will come off in two weeks."

A Little Prodigy.—Beatrice Pollak, the tiny daughter of Mr. Lincoln J. Pollak, a writer of popular songs, and whose mother is an excellent musician, sang and played at the commencement exercises of the Misses Bomfield's School, No. 1714 Madison avenue, New York, on Thursday of last week. The "Harlem Local Reporter" thus speaks of the little girl's performance: "Beatrice Pollak in her vocal solo was good, and her piano solo, for a child of four years, was marvelous."

Henschel's New Opera.—Mr. Henschel's new opera "Nubia," which will be produced in Dresden next year, is in three acts. The libretto is by Max Kalbeck, of Vienna, and is based on a novel of the same name by Richard Voss. The work is very elaborate, calling for five soloists, a soprano, mezzo-soprano, tenor, bass and baritone, and two separate choirs. The great scene, vocally, comes at the beginning of the third act, when a carnival in Rome is in progress.

Toronto Festival.—The following well-known artists have been engaged as soloists for the musical festival to be held in Toronto next October: Mlle. Toronto, soprano; Mrs. Julie Wyman, contralto; Wm. Rieger, tenor; Ffrangcon Davies, basso. The event will be under the distinguished patronage of his Excellency the Governor-General and the Countess of Minto, his Honor the Lieutenant-Governor and Miss Mowat, his Worship the Mayor, and Mrs. Shaw. The chorus and orchestra are under good training, and the all-important subscribers' list is receiving large additions daily.

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